

The BOYS™

Dear Becky

01

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DYNAMITE

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2019

The BOYS™

Dear Becky

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Billy Butcher, Wee Hughie, Mother's Milk, The Frenchman and The Female were The Boys: a CIA-backed team of very dangerous people, each one dedicated to the struggle against the most lethal force on Earth — superpower. Some superheroes had to be watched. Some of them had to be controlled. And some of them — sometimes — had to be taken out of the picture.

The issue was decided in one final battle against a massed superhero army, when a plan concocted by the “supes” to overthrow the US government went horribly awry. Now, twelve years later, Hughie and his lover Annie January have returned to his home in the Scottish town of Auchterladle — their battles fought and won, their torment over.

The days when Colonel Greg Mallory led The Boys are firmly in the past. So too are the times Billy Butcher shared with a woman who strove to send him down a different road. All of that is over and done with. Finished.

Now read on...

DYNAMITE

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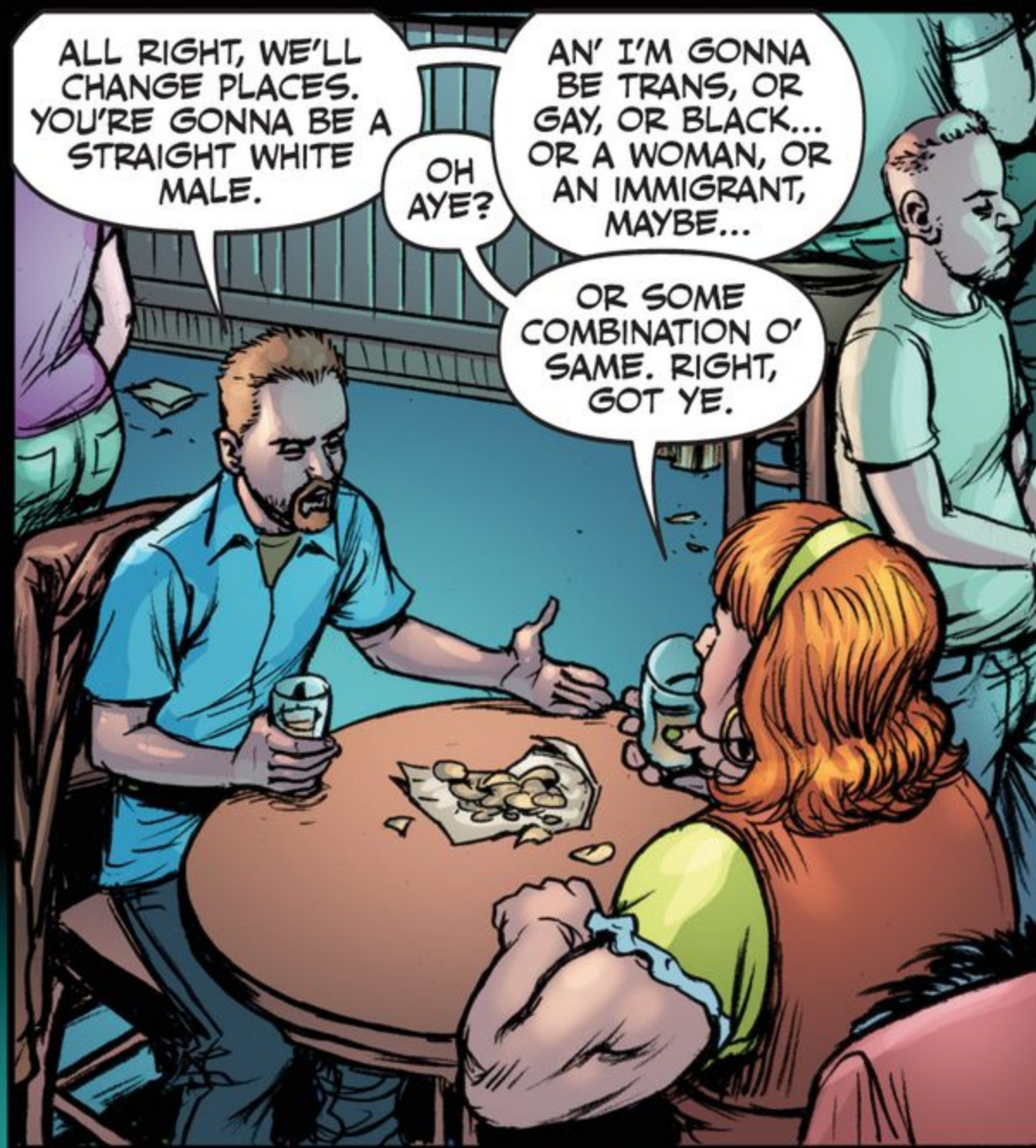
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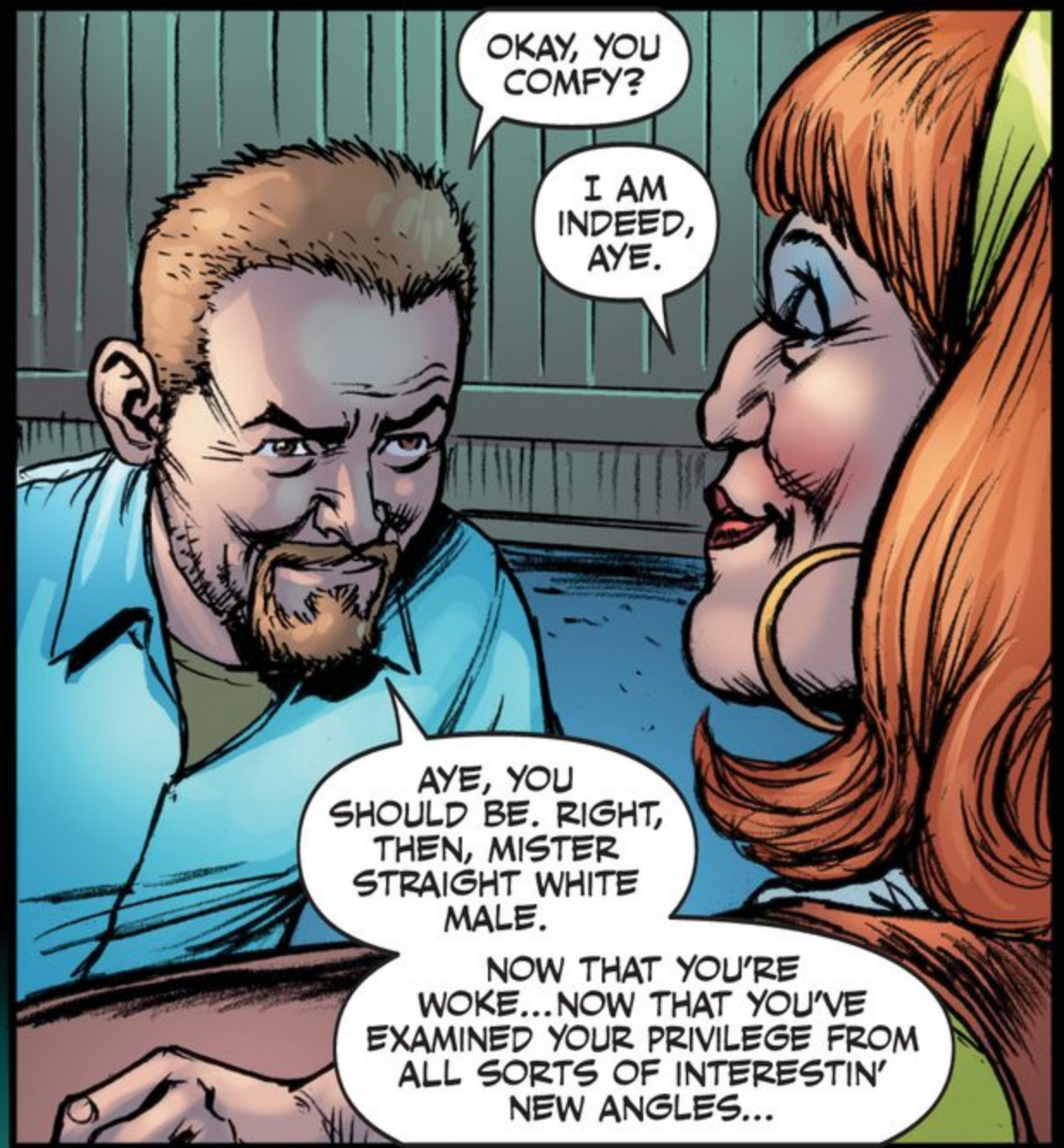


ALL RIGHT, WE'LL CHANGE PLACES. YOU'RE GONNA BE A STRAIGHT WHITE MALE.

OH AYE?

AN' I'M GONNA BE TRANS, OR GAY, OR BLACK... OR A WOMAN, OR AN IMMIGRANT, MAYBE...

OR SOME COMBINATION O' SAME. RIGHT, GOT YE.



OKAY, YOU COMFY?

I AM INDEED, AYE.

AYE, YOU SHOULD BE. RIGHT, THEN, MISTER STRAIGHT WHITE MALE.

NOW THAT YOU'RE WOKE...NOW THAT YOU'VE EXAMINED YOUR PRIVILEGE FROM ALL SORTS OF INTERESTIN' NEW ANGLES...



(AND FOUND OUT ALL THE STUFF YOU SORTA KNEW ALL ALONG, REALLY.)

BUT NOW YOU'RE WOKE, IF YOU AN' I WERE UP FOR THE SAME JOB, WOULD YOU STEP ASIDE AN' LET ME HAVE IT?



IF OUR KIDS WERE UP FOR THE SAME PLACE IN A REALLY GOOD SCHOOL, WOULD YOU GET YOUR KID TO LET MINE HAVE IT?

REMEMBER, YOU'RE NO' YOU, NOW. WHAT D'YOU SAY?



I THINK I'D SAY...WELL, I THINK THE RIGHT ANSWER, IF I COULD GET IT OOT WI' A STRAIGHT FACE, IS SOMETHIN' ALONG THE LINES OF--I HADNAE THOUGHT O' THAT, OBVIOUSLY I NEED TO LISTEN AN' BE MINDFUL WHILE PEOPLE SHARE THEIR STORIES.

SEE YE!

AYE, OR SOME OTHER LOAD O' WANK. UH--SORRY, I CAN'T ANSWER JUST NOW, I'M BUSY DOIN' A TWEET ABOUT HOW THERE WERE NEVER ANY BLACK FOLK ON *FRIENDS*.

I'M JUST NO' DOIN' ANYTHING THAT ACTUALLY FUCKIN' COUNTS...



HEH.

YE KNOW, I'VE NEVER ASKED YE-- D'YE EVER THINK ABOUT HAVIN' KIDS?

EH--?

I MEAN I THINK IN MY CASE THE PROSPECTS ARE A WEE BIT UNLIKELY...



AYE, WELL. ANNIE CAN'T.

OH, SORRY, PAL--!

NAH, YOU'RE ALL RIGHT. SHE FOUND OUT FAIRLY EARLY ON, IT'S TO DO WI' SOME STUFF THAT HAPPENED WHEN SHE WAS YOUNGER.

BUT... EVEN BEYOND THAT...



I DUNNO, BOBBI, I NEVER REALLY THOUGHT MUCH ABOUT KIDS. I MEAN I'VE SEEN A FEW THINGS, I'VE... YOU MIGHT SAY I'VE SEEN THE WORLD AT ITS WORST.

AN' I DON'T SEE IT GETTIN' ANY BETTER, AN' I HONESTLY DON'T LIKE THE IDEA O' BRINGIN' SOME INNOCENT WEE CHILD INTO IT.



WHAT ABOUT ANNIE?

MORE OR LESS THE SAME. SHE HAD A WEE BIT OF A ROUGH TIME OF IT AT ONE STAGE TOO.

AYE...WOULD THIS BE THE STUFF THE TWO O' YE NEVER, EVER TALK ABOUT? LIKE, SORTA, WHATEVER IT WAS YE WERE UP TO WHEN YE CAME BACK HERE BEFORE?



WHY, I DON'T KNOW, ROBERTA. PERHAPS THAT MIGHT INDEED BE THE CASE.

HA HA HA, ROBERTA, YE FUCKIN' CUNT--!



WELL, IF BOBBY'S SHORT FOR ROBERT...

AYE, RIGHT, FUCK OFF.

I KEN WHAT YE MEAN, BUT. I MEAN OBVIOUSLY I'M GLAD THERE WAS NO BLOODY SUPERHUMAN APOCALYPSE TEN OR SO YEARS AGO--



I'M GLAD THE YANKS MANAGED TO STOP THE BASTARDS IN FRONT O' THE PENTAGON.

BUT HONESTLY... IT LOOKS LIKE WE'RE PERFECTLY CAPABLE O' FUCKIN' THE WORLD UP ALL BY OURSELVES.



WELL, IF WE ARE, WE'RE NO' GONNA FIX IT CLAWIN' EACH OTHERS' EYES OUT ON THE WAY UP THE MORAL HIGH GROUND...

OH, HUGHIE. YE DO NOT LIKE THE WOKERY-POKERY, DO YE?



HAVE WE NO' PRETTY MUCH ESTABLISHED THAT?

AYE, I KEN. I'M NO' EVEN SAYIN' I DISAGREE WI' YE ALL THAT MUCH, THERE'S AN AWFUL LOT OF IT IS JUST SELF-SERVIN' BOLLOCKS.

BUT...



I DUNNO, WEE MAN.

THERE'S TIMES I THINK YE'RE A WEE BIT HARD ON FOLK.





GOOD OLD BEEZER.

AYE.

ALTHOUGH...



HE DID ACTUALLY SAY HE'D DRAPED HIS BALLS OVER THE TOPS O' THE TINS. AN' HE HOPES WE BOTH GET THE CORONAVIRUS.

WHAT A CHARACTER.

I SOMETIMES WONDER IF HE WAS PART O' THAT THING DET WAS MIXED UP IN. I MEAN SMUGGLIN' AN' ALL, IT WAS HIS SORT O' TERRITORY.



MAYBE.

AH, FUCKIN' DET.

POOR WEE CUNT.



YE KNOW, WHAT I WAS SAYIN' THERE, ABOUT THE WAY THINGS'RE GOIN'. DO YE EVER THINK...

WELL, ONCE THE SUPER-SHITE'S OOT O' THE WAY, AN' LIFE GOES BACK TO-- OKAY, THE FUCKERS WERE HERE FOR SIXTY OR SEVENTY YEARS, AN' THEY'VE NO' COMPLETELY DISAPPEARED. BUT ONCE THEY'RE BASICALLY *GONE*.



ALL THE SHITE WE'VE GOT NOW, LIKE DICKHEAD IN THE WHITE HOOSE AN' FUCKIN' BREXIT, AN' HALF THE BLOODY PLANET ON FIRE--

D'YE THINK THAT MIGHT JUST BE LIFE GOIN' BACK TO WHAT IT WOULD'VE BEEN ANYWAY?



ALL THE SHITE YOU CAN'T FIGHT, YOU MEAN.

AYE!

THAT ALL THAT MULTICOLORED BOLLOCKS JUST SORT O' CAMOFLAGED.

AYE, EXACTLY!

I DUNNO.

I NEVER THOUGHT I'D EVER SAY ANYTHIN' LIKE THIS, BUT I'M GLAD MY MAW AN' PAW AREN'T AROUND TO SEE HOW THINGS'RE GOIN'. IT'D'VE BROKEN THEIR HEARTS.

IT FUCKIN' WELL BROKE MINE.



D'YE KEN WE HAD FOLK ROOND HERE VOTIN' LEAVE? EVEN THOUGH WE'RE IN SCOTLAND? **HERE?**

"WE DINNAE LIKE IMMIGRANTS..."



WHAT FUCKIN' IMMIGRANTS, YE DOSS CUNTS--?

GOOD LUCK LIVIN' IN THE ERSE END O' NOWHERE WI' NO E.U. FUNDIN', BOYS AN' GIRLS.



YOU'RE NO' GONNA LEAVE THAT THERE, ARE YOU?

WHAT, WILL IT SPOIL THE LOOK O' THE PLACE, WI' ALL THE BITS O' FLOATIN' PLASTIC AN' DEAD SEALS?



HHHH.



YE SEE IF
YE DO EVER
MARRY
ANNIE?

DON'T
START.

CAN I BE
HER BRIDESMAID
AND YER BEST
MAN?

FUNNY
THE FIRST
THIRTY TIMES,
BOBBI.



YE SAID
YE'D COME BACK
HERE TO GET
MARRIED...

AYE. AN' THEN
MY FOLKS' PLACE
HAD TO BE SOLD.
AN' THAT FELL
THROUGH.

YE'RE TAKIN'
A FUCK OF A
LONG TIME TO
GET IT BACK ON
THE MARKET,
WELL.

WELL
SOMETIMES
THAT'S WHAT
HAPPENS...



I KEN YE'RE
NO' GONNA TELL ME
WHAT YE'VE BEEN UP
TO FOR THE PAST
TEN YEARS--

I SAID WE
WERE SEEIN'
THE FUCKIN'
WORLD, DIDN'T
I--?

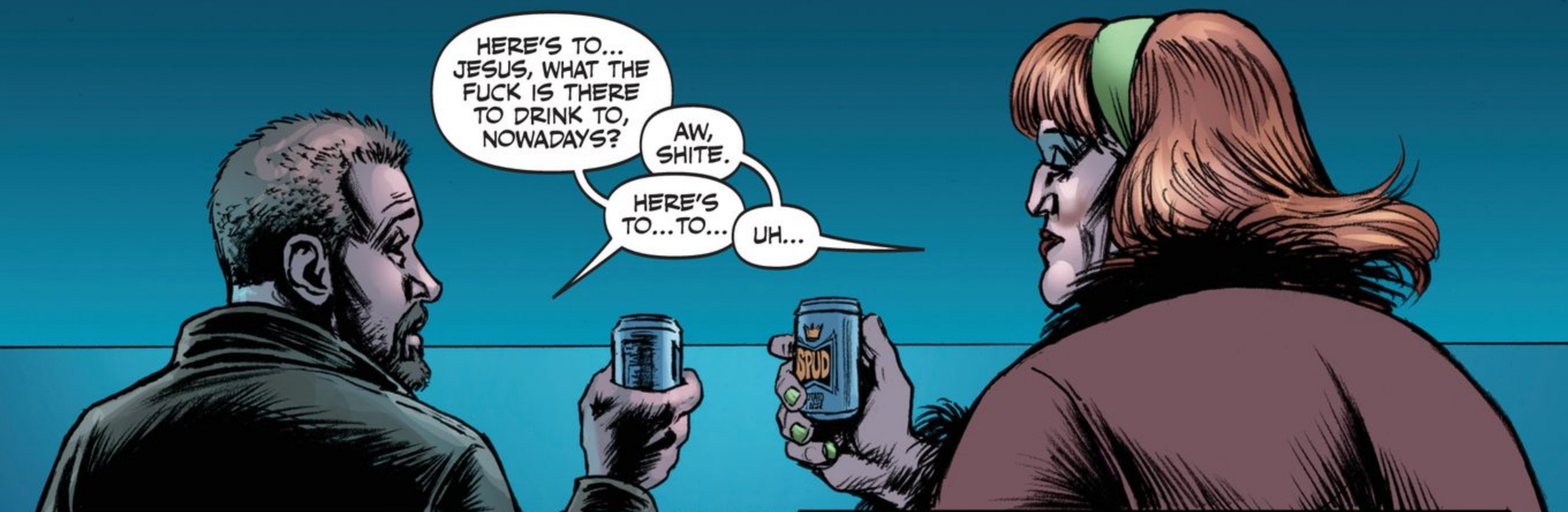
AYE,
BUT HOW
DID YE PAY
FOR IT?



I MEAN I'VE KENT YE A
LONG TIME, HUGHIE, AN' AS FAR
AS I CAN TELL YE'VE NEVER BEEN
ABLE TO ORGANISE A PISS-UP
IN A BREWERY...

AYE, WELL
MAYBE YOU MIGHT
BE SURPRISED, YOU
FUCKIN' CHEEKY
BASTARD!

I'VE A
WEE PENSION
ORGANISED FROM
MY LAST JOB. LET'S
JUST LEAVE IT
AT THAT.







I FEEL A BIT STRANGE
WRITING TO YOU LIKE THIS.
I FEEL EVEN STRANGER
WRITING IN YOUR DIARY.

BECAUSE IT'S SOMETHING THAT
BELONGED TO YOU. I NEVER EVEN
KNEW YOU HAD IT, BUT IT WAS YOURS.
WHEN I READ WHAT WAS IN IT I WENT
COMPLETELY BLOODY SPARE, I NEVER
BEEN MORE ANGRY IN MY LIFE.

BUT IT'S SOMETHING THAT WAS YOURS.
AND EVEN TOUCHING IT MAKES ME FEEL
LIKE THE GROUND'S MOVING UNDER MY
FEET, BECAUSE YOU'RE GONE.



I LOVED
MY WIFE,
HUGHIE.

BECKY,
HER NAME
WAS.



NAAAHH



OF PEOPLE WOULD
BE SURPRISED I CAN
READ AND WRITE AT
ALL. BUT YOU



OH,
GOD...

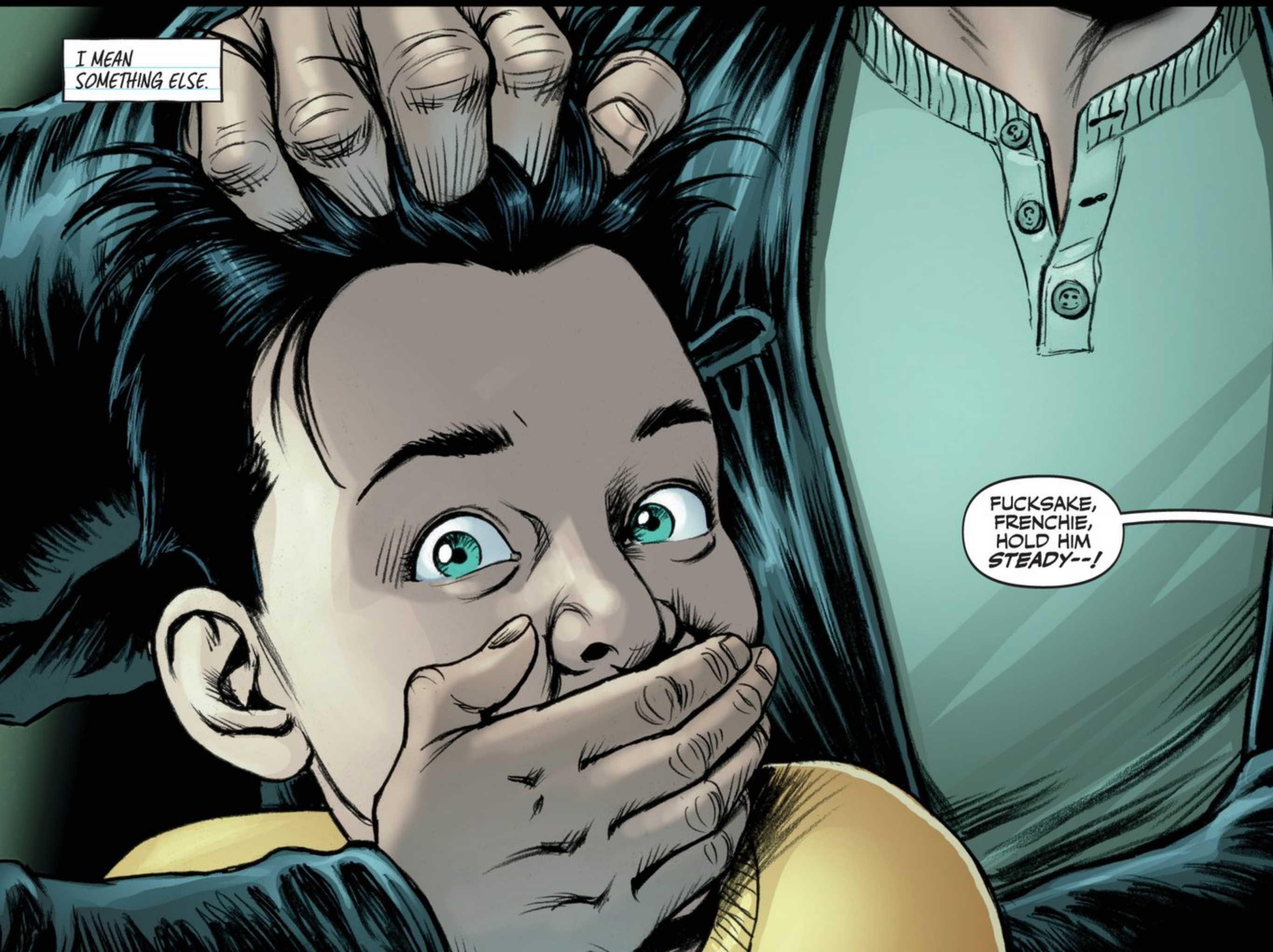
OH,
GOD...

WOULD NEVER HAVE SAID
NOTHING LIKE THAT. YOU
WERE THE ONLY ONE REALLY
AND TRULY BELIEVED IN ME,
GOD HELP YOU.

YOU WERE THE ONLY ONE IN THE
WHOLE BLOODY WORLD I COULD
TALK TO. I SUPPOSE YOU STILL ARE,
BECAUSE THIS IS THE ONLY WAY I
CAN THINK OF TO DO THIS.

BECAUSE I THINK
MAYBE YOU'RE NOT
GONE, LOVE.

I DON'T MEAN YOU'RE STANDING
HERE LOOKING OVER MY SHOULDER
OR NOTHING LIKE THAT.



I MEAN
SOMETHING ELSE.

FUCKSAKE,
FRENCHIE,
HOLD HIM
STEADY--!



DESOLE,
M'SIEU CHARCUTER--
IL EST UN, HOW DO
YOU SAY, SLIPPERY
LITTLE SHIT...

HE'S
FUCKIN'
TEN.

RIGHT,
YOU GOT
HIM?



OFF
YOU GO,
LUV.

HNNHH!



THOUGHT THIS
ONE WOULD HAVE
GIVEN US MORE
TROUBLE.

FEMALE'S
JUST TOO
FAST.

LOOK, YOU
LITTLE CUNT, D'YOU
WANT ME TO MAKE A
BALLS OF THIS? MAKE
IT WORSE THAN IT
HAS TO BE?

STAY
STILL...



MIND YER
FINGERS, LUV.

HEEEEEEEENN

RIGHT:



HNKK--!

THERE
WE GO...

HNNHHHH!

DOWN
THE MIDDLE
THERE...LOVELY
JUBBLIE...



SHE REALLY
IS WORTH HER
WEIGHT IN
GOLD.

MM-HM.

CAN YOU
IMAGINE WHAT IT
WOULD HAVE LOOKED
LIKE, IF ONE OF US
HAD TO LURE HIM
IN HERE?

HEARD
THAT.

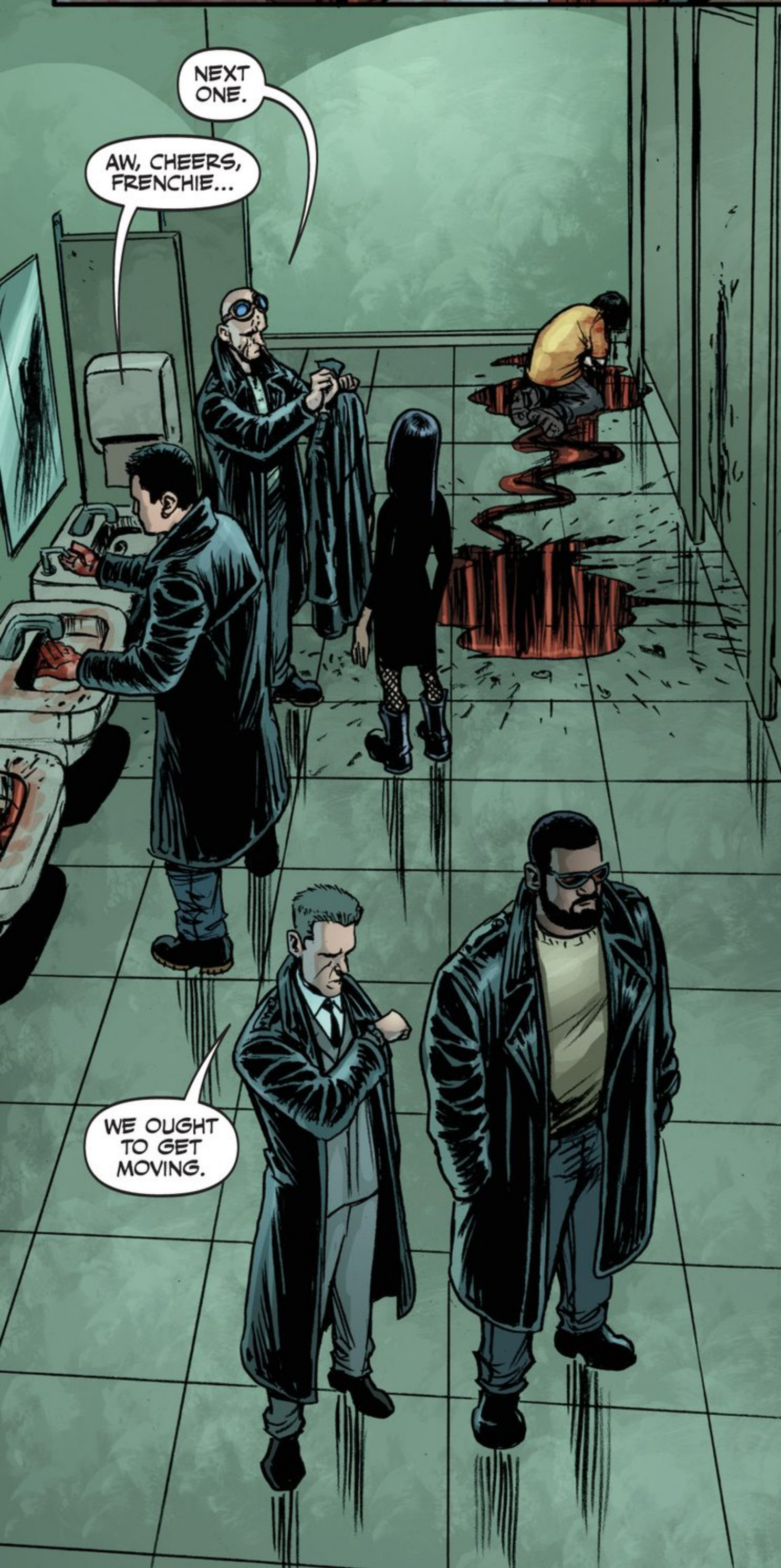


SACRE
BLEU! C'EST UN
GUSHER!

HKKKK!



FUCKIN' HELL,
DON'T TELL
ME THERE'S
NO SOAP...!



NEXT
ONE.

AW, CHEERS,
FRENCHIE...

WE OUGHT
TO GET
MOVING.



YEAH, YEAH,
GIVE US A SECOND.
I THINK I'D FEEL A BIT
FUNNY, WALKIN' AROUND
WITH A LITTLE KID'S
CLARET UNDER ME
FINGERNAILS.

HMH.

YOU
ALMOST SOUND
SQUEAMISH.



I AIN'T SAYIN' IT
WEREN'T A GIGGLE. BUT
HONESTLY, I THINK I PREFER
THE TIME WE BROKE INTO
THE JUSTICE MANSION AN'
FRENCHIE STUCK ALL THEIR
TOOTHBRUSHES UP
HIS ARSE.



AH, OUI.
"VOTRE MISSION...
SI VOUS CHOOSE TO
ACCEPT IT..."

THAT THEY'D SAY
WAS JUVENILE. THIS
THEY'LL DEFINITELY
NOTICE.

YEAH, 'COS
SOME CUNT IN A
CAPE AN' TIGHTS IS
GONNA CALL US
JUVENILE...!



THYATHAM!



THYATHAM!

THYATHAM!

THYATHAM!



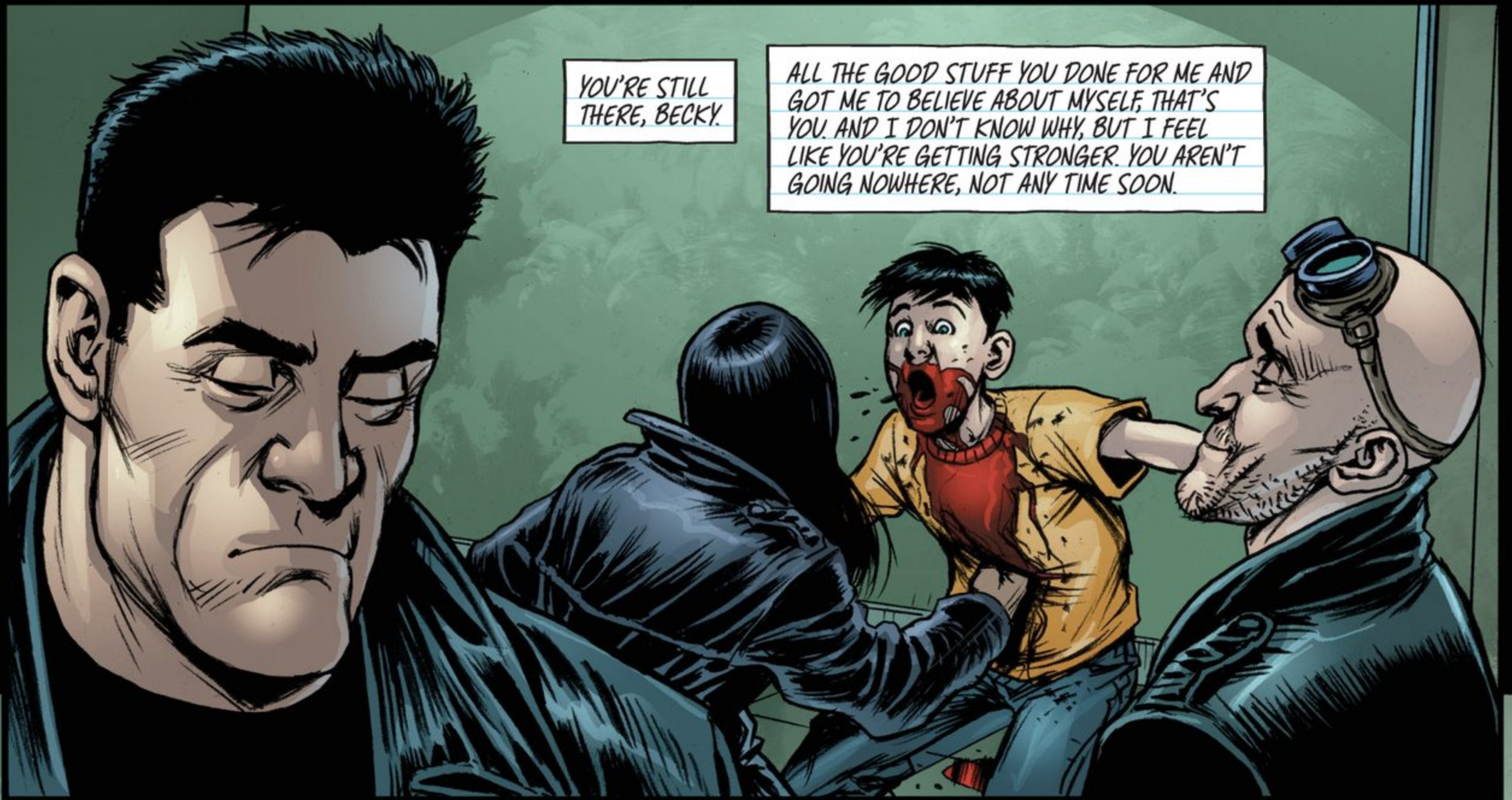
SO I'M STANDING
THERE LOOKING AT
HIM--OR IT, EVEN.

I'M WATCHING IT STAMP AND SPIT, JUST
TRYING TO KILL US WITH HOW MUCH IT
HATES US, AND I'M THINKING--YEAH, THIS
IS THEM. THIS IS THEM DEEP DOWN INSIDE,
THE BIT THEY NEVER SHOW JOE PUBLIC
BUT ME AND THE BOYS KNOW ALL ABOUT.





I HATE TALKING ABOUT SUPES AND ALL THIS BLOODY AWFUL SHIT TO YOU, BUT IF YOU'RE WITH ME THE WAY I THINK YOU ARE YOU SEE IT ANYWAY.



YOU'RE STILL THERE, BECKY.

ALL THE GOOD STUFF YOU DONE FOR ME AND GOT ME TO BELIEVE ABOUT MYSELF, THAT'S YOU. AND I DON'T KNOW WHY, BUT I FEEL LIKE YOU'RE GETTING STRONGER. YOU AREN'T GOING NOWHERE, NOT ANY TIME SOON.

BUT YOU SEE, I JUST CAN'T HAVE THAT. BECAUSE THE WAY THINGS ARE LOOKING WITH THE SUPES, THEY'RE GOING TO GET WORSE.

WHICH MEANS THE THINGS I'LL HAVE TO DO ARE GOING TO GET WORSE.



GOD FORGIVE ME, LOVE, BUT I THINK
WHAT I'VE GOT TO DO IS KILL YOU.



TO BE CONTINUED



NEXT ISSUE

As Hughie's discoveries take him down a highly dangerous rabbit hole, what he learns about the good old days reveals a strangely conflicted Butcher- at the worst possible time, as the Boys investigate a particularly insidious supe threat.

BETTIE PAGE — HOLLYWOOD STARLET!

Karla, what drew you to writing Bettie Page initially? Did you previously have any affection for the timeless pinup extraordinaire?

KARLA PACHECO: There's a bit of burlesque in my personal history (as well as a "goth-rockabilly" phase that's far more embarrassing), so Bettie Page has always been a huge idol for me. Not just for her iconic style, but for the way she brought such a sense of joy and delight to her performances and sensuality.

This new series involves shooting a film on a tropical island and the tease of famous model Bettie Page becoming a genuine Hollywood star. Unfortunately, she never fully broke into mainstream acting in her life, often denied opportunities or faced with obstacles she refused to lower herself to, a narrative tragically still resonant today. How will your series handle Bettie's brushes with La La Land?

KARLA: One of the things that was most important to me in how we approached this series was staying respectful to Bettie Page's history and amazing spirit, even as we try to give her what will (hopefully) be a happier future. The real Bettie was indeed denied the opportunity to reach her full potential as a star, and I want to find the world where she DID get those chances... even though it's far from smooth sailing! She'll face plenty of challenges and a little heartbreak as she tries to make her mark on Hollywood, but I think it will be an exciting adventure for both readers and "our" Bettie.

You cited Ed Brubaker and Darwyn Cooke's take on Catwoman as an inspiration in style and besides being big fans of those masterful creators, we totally see the link. You've also acknowledged L.A. Confidential and the pulp and noir flavors being blended in. Can you dive into those and any other influences a bit?

KARLA: Catwoman is one of my all-time favorite characters, and the Brubaker/Cooke run was obviously one of the best. The things I love most about Selina Kyle and Bettie Page are their resilience, their charm, and the sheer exuberance they take in BEING THEMSELVES. Fearless in their sexuality, but (in Bettie's case) almost innocent to its effects. Both fit so effortlessly into a noir setting. Overall, I'm trying to weave together dusty, dog-eared Hammett and Chandler novels, the breezy feel of vintage "LOOK" magazines, classic episodes of Poirot and Murder She Wrote, and the salacious

naughtiness of Hollywood gossip rags. It's lush, pulpy, stylish fun (with a surprising amount of murder and intrigue)!

You're introducing a healthy roster of colorful supporting characters to revolve around Bettie in this series. Without spoiling all the introductions, what can you tell us about a few of these men and women that fans will soon meet?

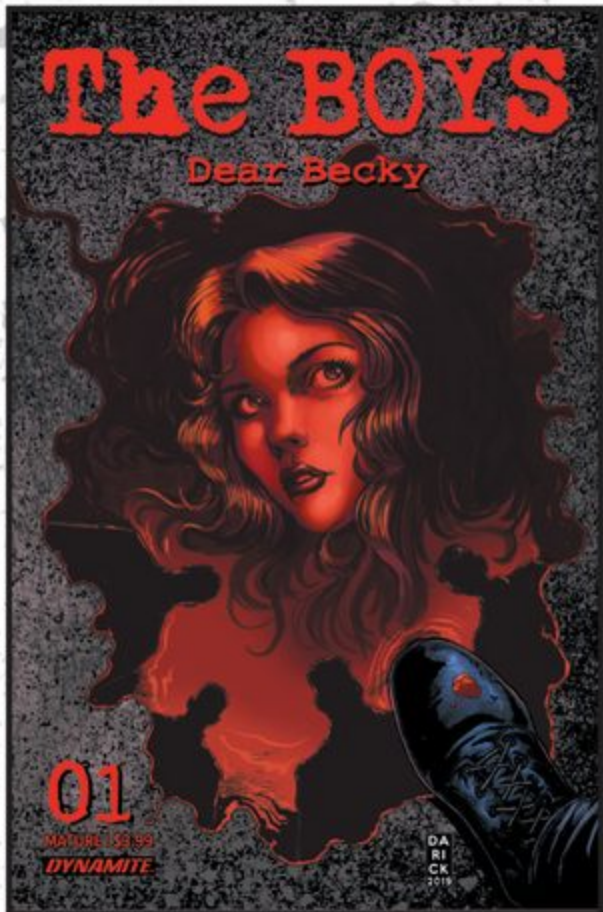
KARLA: Bettie is charismatic, sweet, sexy, and tough... but those qualities can invite adoration and envy, fear and attraction in equal measures. As we begin our story, Bettie's foray into Hollywood stardom has already led to a provocative circle of friends and foes: eccentric billionaires with more money than sense; a child star turned "America's Sweetheart" with a dark side and a grudge; an adorably morbid "girl photographer extraordinaire;" a loyal (or perhaps not) agent and protector; and a disgraced vice cop convinced Bettie is up to something, struggling against her "foul temptations" (she just thinks he's cute). This is a big story with a showstopper of a cast, all coming together to tell Bettie's story!

In addition to artist Vincenzo Federici, the creative team joining you is rounded out by colorist Rebecca Nalty and letterer Becca Carey. How has the collaboration been with this crew and seeing your scripts come to fruition?

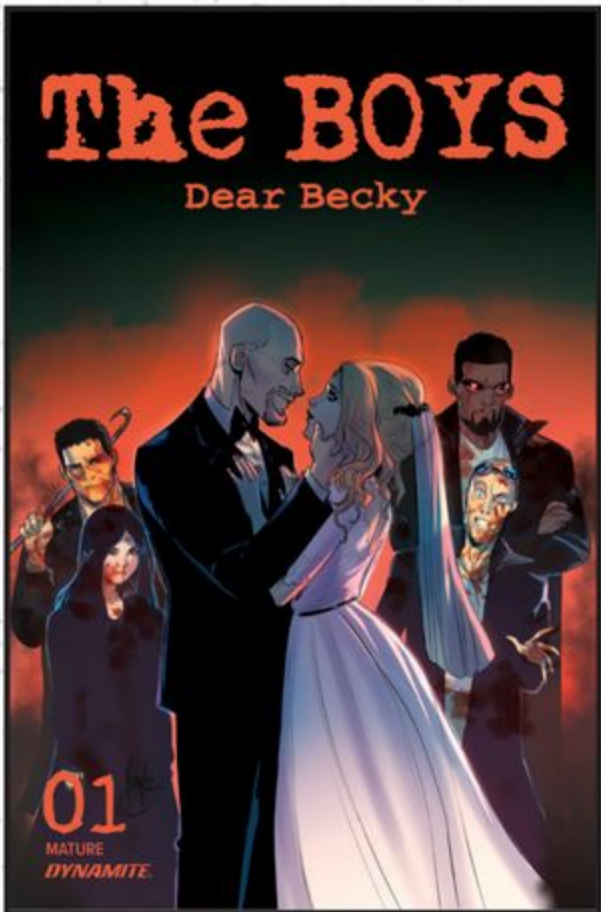
KARLA: I'm so excited to be working with such a talented team. I can't wait for everyone to see what we're coming up with. This is a gorgeous, colorful dream of a book, and I think it will be a real surprise and a great adventure for our readers!

Vincenzo, as Karla has gone into her fonts of inspiration above, are you pulling from anything while tackling this project? Any particular artists, comics or other stories that are adding to the Bettie Page magic?

VINCENZO FEDERICI: I'm trying to approach this series with a more elegant style than my usual, because this kind of character and story really needs it. My inspiration usually comes from my favorite artist, Alan Davis. I really love his approach to the female figure and in general every mark he makes. In this series I'm also looking to Darwyn Cooke and Terry Dodson, two other legendary artists who I think capture both the power and sensuality of women well. I hope all the readers will enjoy my art on this!



COVER A
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DARICK ROBERTSON
colors by
TONY AVIÑA



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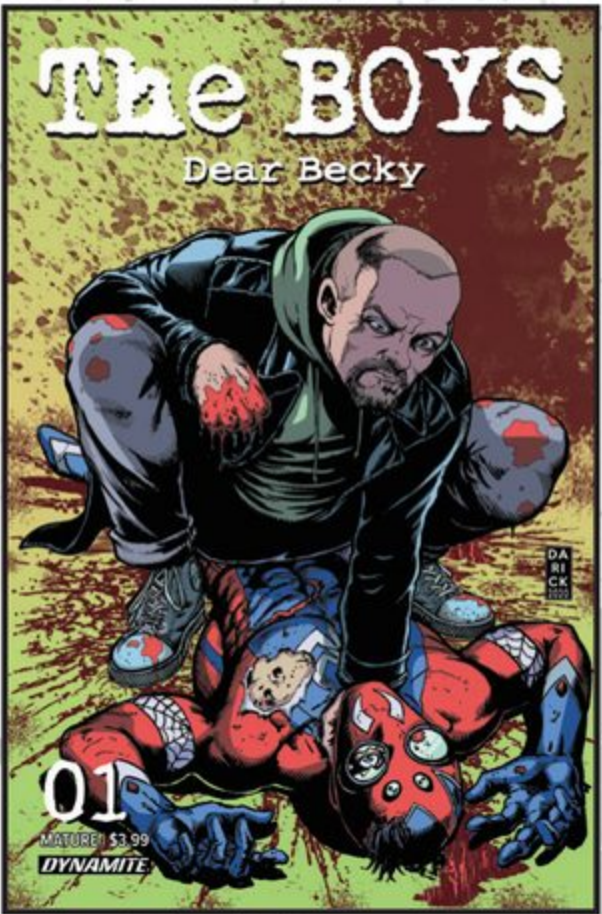
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Cover Gallery



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